



THE UNIVERSITY OF ALBERTA
MFA FINAL VISUAL PRESENTATION

By

JEFFREY WILLIAM GRAHAM

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH IN
PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF FINE ARTS


IN

PAINTING

DEPARTMENT OF ART AND DESIGN

EDMONTON, ALBERTA

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THE UNIVERSITY OF ALBERTA
FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of
Graduate Studies and Research, for acceptance, a thesis entitled:

Final Visual Presentation

Submitted by Jeffrey William Graham in partial fulfillment of the requirements for the
degree of Master of Fine Arts.



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26 July – 27 August!

Almost Lovely:

The beach, the pose, meat, and toes:
being sidetracked



Reception!

Thursday, 25 August
from 7:00 – 10:00 pm

Gallery Hours!

Tues to Fri: 10:00 am – 5:00 pm
Sat: 2:00 pm – 5:00 pm
(Closed Sun, Mon, and Stat Holidays)

Jeffrey Graham MFA painting

fab gallery

[FINE ARTS BUILDING GALLERY]

This exhibition is the final visual presentation
for the degree of Master of Fine Arts in Painting

103 FINE ARTS BUILDING | 89 AVENUE + 112 STREET
EDMONTON | ALBERTA | CANADA | T6G 2C9

TELEPHONE [780] 492-2081

FACULTY OF
ARTS

[DEPARTMENT OF ART + DESIGN] UNIVERSITY OF ALBERTA

Almost Lovely: the beach, the pose, meat, and toes: Being Sidetracked

Thesis Research

Jeffrey Graham

My thesis presentation introduces research that involves the making of composite structures to integrate “the painted image” with a three dimensional experience. I am interested in how the painted image can mask and/or reveal an object/surface structure. This approach to image/object interference and bricolage involves a process of developing associative narratives. The perspective taken for these composite structures and the resulting associative narratives are conceived from the point of view of a pre-adolescent state-of-mind. This perspective is adopted in order to explore a “pre-logical thought” that is contrary to art practices which use the logic of formula and refinement of process as a means towards enlightenment and spiritual transformation. By this I mean dealing with experiences that point to a “regressed preconscious” state of mind (as Sigmund Freud termed it), where images and objects remain sensory (impulse-driven) and lead to other sensory images and objects by association, as in dreams. As Freud wrote:

If we regard the process of dreaming as regression occurring in our hypothetical mental apparatus, we at once arrive at the explanation of the empirically established fact that all the logical relations belonging to dream-thoughts disappear during the dream-activity or can only find expression with difficulty.
[*The Interpretation of Dreams*, p.693]

By using an associative process of art making, the potential for non-prescriptive narrative can be apprehended by the viewer. Apprehended in the sense that viewers can draw from their memory to form narrative constructs through perceived associations.

The image content I use most often stems from playful comic book advertising or novelty imagery to present a reflection of initial exposure to the world of the “rip-off” (Sea-Monkeys, X-ray glasses, Charles Atlas “skinny Joe” ads etc.). This theme reflects the inherent relationship innocence has with desire and with the frustrated desire for escape. It is used as a metaphor to represent the innate human condition of confusion as we age and change. These advertising images, as well as Internet search images, snapshots, and film stills are used to reflect another time and place that is still within our collective subconscious. Such images are relevant to the collective memory of children from the ‘Boomer’ and ‘Gen. X’ generations. The way I proceed with these images and objects is similar to dreams, which

are reworked and transformed in the process of remembering them. These familiar images are altered through editing and through changing text and imagery. They are painted (as a method of tattooing) upon three dimensional barrier structures that viewers can walk behind and peek through by means of scopic appendages (as a type of peep show).

My approach to installation is one of fashioning private spaces or settings within the larger public space. Entry into the installation by the viewer is encouraged in order to provide for a distinct type of experience reminiscent of those private moments of wonderment, which is advertised in the promissory magic and persuasiveness of these ads. With these narrative composite structures (which are similar to children's constructed forts or play houses), I hope to bring the viewer closer to thinking processes such as associative memory recall and experiential apperception.

Artist Statement and Guiding Principle During this Research

I conceive of my art as a sort of "still life" assemblage of memories that works through contradiction, blending the public with the private world, the collective with the individual. I do not present a stable reality of painting intent and process. I am however anxiously putting together parts (sometimes simply, other times arduously or inefficiently) that seem right.

Freud, Sigmund. The Interpretation of Dreams. Ed. Angela Richards. Penguin Books: London, 1976.

List of Slides Almost Lovely Thesis Exhibition Jeffrey Graham

1. **Fly Boy Can Sea Mo** 2005 (view from above)
Acrylic on canvas (multiple panels) and wood with assorted objects, astronaut photographic portrait, scopic protrusion, and paper airplanes (stunt design) 150" x 180" x 100"
2. **Fly Boy Can Sea Mo** 2005 (front view)
Acrylic on canvas (multiple panels) and wood with assorted objects, astronaut photographic portrait, scopic protrusion, and paper airplanes (stunt design) 150" x 180" x 100"
3. **Fly Boy Can Sea Mo** 2005 (rear view)
Acrylic on canvas (multiple panels) and wood with assorted objects, astronaut photographic portrait, scopic protrusion, and paper airplanes (stunt design) 150" x 180" x 100"
(Includes: **World Famous Who?** 2005
Acrylic on board with duct tape frame 47" x 36")
4. **Fly Boy Can Sea Mo** 2005 (right side view)
Acrylic on canvas (multiple panels) and wood with assorted objects, astronaut photographic portrait, scopic protrusion, and paper airplanes (stunt design) 150" x 180" x 100"
5. **I'd Gladly Pay You Tuesday For a Hamburger Today** 2005
Acrylic on three canvases, four wooden constructions with electric light, "M" cushion, cow skull with flower, and abandoned rubber mask 96" x 120" x 48"
(Includes: **Ronald, Have You Seen This Man?** 2005
Acrylic on canvas with rubber glove on wire 52" x 44")
6. **Atlas Crotch shot and the New Man** 2005
Acrylic on Canvas (two panels)
79" x 79"
7. **PLE Plume: Friday Afternoon Sweep and a One Night Stand** 2005
Acrylic on brooms, toy hockey stick, and wood with wax head, zebra fabric, toy figurines, and plastic sword
53" x 31" x 35"

8. **Electric Chair** 2005
Acrylic on wood construction and chair with lamp
87" x 32" x 20"
(Includes: **Make-Up Kit** 2005
Acrylic on mask, easel slider, and rubber foot in a Royal
Canadian Airforce Bag 14" x 27" x 12")
9. **Dance with the Devil** 2005
Acrylic on shelf, shoes, bars, blocks, and miscellaneous objects
with controlling electronics
70" x 96" x 72"
10. **Dance with the Devil** 2005 (alternative view)
Acrylic on shelf, shoes, bars, blocks, and miscellaneous objects
with controlling electronics
70" x 96" x 72"
11. **Dance with the Devil** 2005 (alternative view)
Acrylic on shelf, shoes, bars, blocks, and miscellaneous objects
with controlling electronics 70" x 96" x 72"
(Includes: **Step Ladder** 2005
Acrylic on discarded ladder reconfigured 65" x 22" x 6")
12. **Number 33** 2005
Acrylic on canvas and wood shelf topped with a crown of tin
and blue light
60" x 59" x 9"
13. Gallery View (entrance room) Includes:
Free Trip and Stuff 2005
Acrylic on canvas with boat, blocks, and metal ribbon 42" x 40" x 4",
On the Beach 2005
Acrylic, pencil crayon, and letra-set on four canvases and one
wooden support with rope 44" x 72", and
Number 33 2005
Acrylic on canvas and wood shelf topped with a crown of tin
and blue light 60" x 59" x 9"

14. **On the Beach** 2005
Acrylic, pencil crayon, and letra-set on four canvases and one wooden support with rope
44" x 72"
15. **Bric-a-Brac Twins in Proximity to the Suitcase Bomb** 2005
Acrylic on wood with fountain, wax heads, burnt log, damaged boat, two green chairs, scopic devices, and other miscellaneous objects 110" x 102" x 84"
16. **Bric-a-Brac Twins in Proximity to the Suitcase Bomb** 2005
Acrylic on wood with fountain, wax heads, burnt log, damaged boat, two green chairs, scopic devices, and other miscellaneous objects 110" x 102" x 84" (side view)
17. **Bric-a-Brac Twins in Proximity to the Suitcase Bomb** 2005
Acrylic on wood with fountain, wax heads, burnt log, damaged boat, two green chairs, scopic devices, and other miscellaneous objects 110" x 102" x 84" (right side view)
18. **Bric-a-Brac Twins in Proximity to the Suitcase Bomb** 2005
Acrylic on wood with fountain, wax heads, burnt log, damaged boat, two green chairs, scopic devices, and other miscellaneous objects 110" x 102" x 84" (left side view)
19. **Bric-a-Brac Twins in Proximity to the Suitcase Bomb** 2005
Acrylic on wood with fountain, wax heads, burnt log, damaged boat, two green chairs, scopic devices, and other miscellaneous objects 110" x 102" x 84" (left side and behind view)
20. **Shame and Fame** 2005 (view of right side boy posing)
Acrylic on five canvases, mirror, leopard skin fabric, and painted book 66" x 145" (around corner) x 32"
21. **Shame and Fame** 2005
Acrylic on five canvases, mirror, leopard skin fabric, and painted book 66" x 145" (around corner) x 32"
(Includes: **Punch Wood** 2005
Oil on panel on log 24" x 12" x 14")

22. **Shame and Fame** 2005 (view of left side boy posing)
Acrylic on five canvases, mirror, leopard skin fabric, and
painted book 66" x 145" (around corner) x 32"

23. **Punch Wood** 2005
Oil on panel on log
24" x 12" x 14"

24. **Crib Song: Dave Meet the Legendary Goliath** 2005
Acrylic on paper and conveyer skid with re-bar, dumbbell, doll
crib, and hat covered with Vaseline
102" x 156" x 30"

25. **Crib Song: Dave Meet the Legendary Goliath** 2005
Acrylic on paper and conveyer skid with re-bar, dumbbell, doll
crib, and hat covered with Vaseline
102" x 156" x 30" (view from above)

26. **Crib Song: Dave Meet the Legendary Goliath** 2005
Acrylic on paper and conveyer skid with re-bar, dumbbell, doll
crib, and hat covered with Vaseline
102" x 156" x 30" (side view)

27. **Driving to the Beach** 2005
Acrylic and sand on wood with turn table, leopard fabric,
wheels, and steering wheel 36" x 84" x 36"

28. Gallery view (front window room) Includes:

Driving to the Beach 2005
Acrylic and sand on wood with turn table, leopard fabric,
wheels, and steering wheel 36" x 84" x 36",
Hex 2005
Acrylic and pencil crayon on canvas and wood 96" x 110",
Remember Little Red 2005
Acrylic and crayon on wood, canvas, sticks, coat, foam heart,
and mannequin hand with scopic device and magnifying glass
100" x 76" x 53", and
Sweet Sixteen 2005
Acrylic on leather, wood, canvas, and suitcase with glass knob
and sixteen candles 63" x 40" x 32"

29. Gallery view (front window room) Includes:
Driving to the Beach 2005
Acrylic and sand on wood with turn table, leopard fabric, wheels, and steering wheel 36" x 84" x 36",
Hex 2005
Acrylic and pencil crayon on canvas and wood 96" x 110",
Remember Little Red 2005
Acrylic and crayon on wood, canvas, sticks, coat, foam heart, and mannequin hand with scopic device and magnifying glass 100" x 76" x 53", and
Sweet Sixteen 2005
Acrylic on leather, wood, canvas, and suitcase with glass knob and sixteen candles 63" x 40" x 32"
30. Gallery view (front window room) Includes:
Driving to the Beach 2005
Acrylic and sand on wood with turn table, leopard fabric, wheels, and steering wheel 36" x 84" x 36", and
Here's a Love-Tap... 2005
Acrylic on canvas and wood with decaying tricycle and dunce cap 62" x 132" x 57"
31. **Hex** 2005
Acrylic and pencil crayon on canvas and wood 96" x 110" (Includes: **Sweet Sixteen** 2005
Acrylic on leather, wood, canvas, and suitcase with glass knob and sixteen candles 63" x 40" x 32")
32. **Remember Little Red** 2005
Acrylic and crayon on wood, canvas, sticks, coat, foam heart, and mannequin hand with scopic device and magnifying glass 100" x 76" x 53"
33. **Remember Little Red** 2005 (alternative view)
Acrylic and crayon on wood, canvas, sticks, coat, foam heart, and mannequin hand with scopic device and magnifying glass 100" x 76" x 53"

34. **Remember Little Red** 2005 (side view)
Acrylic and crayon on wood, canvas, sticks, coat, foam heart,
and mannequin hand with scopic device and magnifying glass
100" x 76" x 53"
35. **Sweet Sixteen** 2005
Acrylic on leather, wood, canvas, and suitcase with glass knob
and sixteen candles
63" x 40" x 32"
36. **Here's a Love-Tap...** 2005
Acrylic on canvas and wood with decaying tricycle and dunce
cap
62" x 132" x 57"
37. **Here's a Love-Tap...** 2005 (entrance and interior view)
Acrylic on canvas and wood with decaying tricycle and dunce
cap
62" x 132" x 57"

